

The background of the entire page is a repeating, diagonal pattern of musical staves with various notes, rests, and clefs, rendered in a light tan or beige color. This pattern covers the entire surface of the paper.

The Gramophone Shop, Inc.

Record Supplement

for

January, 1950

EIGHTEEN EAST FORTY-EIGHTH STREET
NEW YORK 17, N. Y.

ABBREVIATION INDEX

AL	Allegro (USA)	HS	Haydn Society (USA)
AS	L'Anthologie Sonore (France & USA)	INT	International (USA)
BAM	Boîte à Musique (France)	IRCC	International Record Collectors Club (USA)
C	Columbia (USA & Europe)	LON	London (England)
CC	Capitol-Classics	LUM	Lumen (France)
CET	Cetra (Italy)	MC	Musicraft (USA)
CH	Concert Hall (USA)	MER	Mercury (USA)
CMM	Columbia Set (USA)	MW	Hargail (USA)
CMMV	Columbia Vinylite Set (USA)	OL	L'Oiseau Lyre (France)
CMX	Columbia Two-Record Set (USA)	P	Parlophone (England)
CRS	Collector's Record Shop (USA)	PAT	Pathé (France)
CS	Cetra-Soria (USA)	PD	Polydor (Europe)
CT	Capitol-Telefunken (USA)	T	Telefunken (Europe)
D	Decca (USA)	TC	Technicord (USA)
DG	Deutsche Grammophon (Ger.)	U	Ultraphon (Czechoslovakia)
ED	Decca (England)	V	RCA Victor (USA)
G	His Master's Voice (Europe)	VDM	Victor automatic Set (USA)
GSC	Gramophone Shop Celebrities (USA)	WDM	Victor 45 RPM record or set (USA)

(All other record makes listed are fully spelled out.)

Note: LP following the above abbreviations symbolizes
a microgroove 33-1/3 RPM record or set.

The Gramophone Shop Record Supplement

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Vol. XIII

Record Supplement for January, 1950

No. I

(C.P.E.) Bach: Symphony No. 1 in D major (3 sides) & Purcell: Dido and Aeneas — Overture (1 side). Winterthur Municipal Orchestra conducted by Hermann Scherchen. Two 12" imported records Nos. G-DB6095/6; price, \$5.24. (Manual only).

Carl Philipp Emanuel Bach, second son of Johann Sebastian, was one of the earlier pioneers in the sonata form. Together with Stamitz and other members of the Mannheim school, he brought about the new changes in music upon which Haydn and Mozart were to build their greatest works. The first of the Bach symphonies, recorded here, is a bright work which looks directly forward to Haydn without quite forgetting its predecessors. While the orchestration is most attractive and clear, the style of writing is obviously patterned after Carl Philipp Emanuel's keyboard works. There is also a quality of audacious humor about the work — something reflecting the influence of Scarlatti. There are three movements: Allegro di molto; Largo; Presto.

Hermann Scherchen, unfortunately not well enough known to American audiences, is a conductor of rare distinction. His conducting has a precision which does not become metronomic, a crispness which is never dry, and a warmth which is not over-sentimental. The recording is clear and bright. Highly recommended.

Beethoven: Concerto No. 4 in G major, Op. 58, for Piano and Orchestra. Artur Rubinstein (piano) with Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. Four 12" imported records Nos. G-DB6732/5, (Automatic, G-DB9405/8); price, \$10.48.

The Rubinstein-Beecham combination proves to be magnificent in this performance of Beethoven's Fourth Piano Concerto. Rubinstein plays with a subtlety and care which has not always been apparent in recent times, while Beecham's orchestral support is representative of what is best in or-

chestral accompaniments — discreet, though not necessarily submissive. Rubinstein uses Saint-Saens' rather showy cadenza, which tends to take one entirely away from Beethoven for the moment, but since that is the aim of most cadenzas there is no real cause for complaint. The HMV engineers have proved their superiority once again with one of the best examples of balance, tone, resonance and surface to be heard on records. Highly recommended.

Brahms: Two Songs for Alto Voice, Viola and Piano, Op. 91. Ria Ginster (soprano), Oskar Kromer (viola) and Paul Baumgartner (piano). Two 12" imported records Nos. G-DB10098/9; price, \$5.24. (Manual only).

These two songs, "Gestillte Sehnsucht" and "Geistliches Wiegenlied" have a rather curious history. They were first published in 1884 at a time when the celebrated violinist, Joseph Joachim and his wife, a noted contralto had decided to separate. Their marital difficulties which had been developing for some time, caused Brahms great concern, and so he sent them copies of the two songs, hoping that some of the antagonism might be relieved if the Joachims were to perform them. But his good intentions failed, for when they were performed for the first time in Vienna in 1886, Frau Joachim was assisted by Joseph Hellmesberger.

Despite the fact that the songs were composed originally for alto, Ria Ginster gives a remarkably fine presentation. There is a greater degree of warmth and intimacy here than in the Marian Anderson version (VDM-882), although many will prefer the richer quality of her voice to the rather light texture of Miss Ginster. The viola obbligato and piano accompaniment are excellently performed by Oskar Kromer and Paul Baumgartner. The excellent recording was made in Switzerland during the war and released just after the end of hostilities.

Handel: Sonata No. 8 in C minor, Op. 1, No. 8 (Arr. Wöldike). Waldemar Wolsing (oboe), Mogens Wöldike (harpischord) and Alberto Medici ('cello). 12" imported record No. C-LDX7; \$2.62.

This new recording of a Handel Oboe Sonata is by far the best to date. The oboe tone may surprise those who are accustomed to the liquid tones of the average oboist. Wolsing uses no vibrato but the resulting "burr" is in keeping with the music. Nothing need be added concerning the

musicianship of Mogens Wöldike, for most record collectors are already aware of preeminence in music of this sort.

Handel: Suite No. 3 in D minor — 1st, 5th and 6th Movements only. Edwin Fischer (piano). 12" imported record No. G-DB2378; price, \$2.62.

Edwin Fischer plays the Prelude, Air and Variations, and Presto from Handel's Third Suite with the care and taste for which he is famous. This record, unobtainable for some time, has been re-issued by HMV.

Baroque Cantatas of Seventeenth Century North Germany. Distinguished Soloists, Copenhagen Boys' Choir, Alberto Medici ('cello) and chamber orchestra, all under the musical direction of Mogens Wöldike (harpischord). Six 12" automatic sequence imported records in Gramophone Shop Celebrities set GSC-5; price complete with deluxe album and illustrated program booklet containing biographical notes, musical sources, cantata texts and English translations, \$15.00.

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Heinrich Schütz (1585-1672): O hilf Christe, Gottes Sohn & Meister, wir haben die ganze Nacht gearbeitet (1 side); with Eskild Rank Nielsen & Volmer Holbøll (tenors). **Erhöre mich, wenn ich rufe & Pharisäer und Zöllner** (2 sides); with Maja Baerentzen (soprano) and Valborg Garde (contralto), Volmer Holbøll (tenor) and Holger Nørgaard (bass) in Pharisäer und Zöllner only.

Franz Tunder (1614-1667): Wachet auf, ruft uns die Stimme (1 side); with choir & chamber orchestra only.

Matthias Weckmann (1621-1674): Zion spricht: Der Herr hat mich verlassen (2 sides); with Elsa Sigfuss (contralto), Volmer Holbøll (tenor) and Holger Nørgaard (bass).

Christoph Bernhard (1627-1692): Fürchtet euch nicht (2 sides); with Karen Heerup (soprano) and Else Marie Bruun & Julius Koppel (violins).

Dietrich Buxtehude (1636-1707): O wie selig (1 side); with Niels Brinker (tenor), Holger Nørgaard (bass), and Else Marie Bruun & Julius Koppel (violins).

Vincent Lübeck (1654-1740): Willkommen, süsser Bräutigam — Christmas Cantata (3 sides); with Karen Heerup (soprano), Valborg Garde (contralto), and Else Marie Bruun & Julius Koppel (violins).

The same desire to propagate great music which impelled *The Gramophone Shop* to record the Purcell Suites for Harpischord, and the unusual repertoires of Maggie Teyte & Lorri Lail is responsible for the present album, surely the most ambitious and appealing to date. It plunges into a fascinating and hitherto scantily explored musical realm offering from a vast musical reservoir selections picked with unerring judgment by Mogens Wöldike, a sound scholar and splendid practical musician. It adds four eminent composers to the roster of those whose works are available in recorded form, and augments significantly the meagre discographies of Heinrich Schütz and Dietrich Buxtehude. It enlists in this notable venture the superb engineering forces of Danish *His Master's Voice* and that country's finest artists. They eloquently perform music that lies deep in their native tradition giving exacting attention to historical and musical authenticity. What is more, the collection is in itself a valid and unified musical experience greater than the sum of its parts: it not only lets us explore the style and mind of the individual composers, but illuminates their common qualities, their native soil, their musical heritage, and the path that

ultimately leads to Johann Sebastian Bach. The result, in short, is a phonographic document of first importance, an absorbing account of one facet of North German music in the turbulent seventeenth century.

Deeply influencing this art is the prevailing atmosphere of the period. What with the various Protestant sects beset with dissension and uniting only when necessity required them to ward off thrusts from the Catholic South, the bitter political contest for world domination between the Habsburg-Spanish power and northwestern Europe, the desolation strewn in the wake of the Thirty Years War, the dissolution of even the formality of German unity while adjacent lands were gaining strength and statehood, Germany was a continually harassed and demoralized country: its lands depleted, its population decimated. Amid such surroundings was born a great German musical art, understandably marked by profound pathos and introspection, and created with an eye to salvation in the boundless world of the spirit.

Paradoxically, the main stylistic elements which contain this music came from abroad, although the Protestant Chorale, the precious heritage of

the brighter days of Luther kept pace side by side with the new, and was finally assimilated in the works of Bach. It must suffice here to note the incursion from England of virginalist (harpsichord) and string ensemble figuration techniques which aided in the development of the chorale prelude and affected vocal and mixed styles as well; also the polychoral and expressive vocal style emanating from Italy—especially via Giovanni Gabrieli and Claudio Monteverdi from whom Schütz, for example, who made several trips to the South, learned at first hand. Old and new, native and foreign are inextricably interwoven in this powerfully affective new synthesis.

As a form, the cantata was also a product of foreign genius however much its function and style was transformed in the North. An offshoot of the same Italian monodic vocal style that fathered the opera, the cantata was thoroughly assimilated by German composers and became in time the dominant sacred chamber music genre.

The first composer in this collection, Heinrich Schütz, with no little justice called the father of German music, followed the Italian lead, although he soon stepped out on his own. A genius in his own right, Schütz was able to establish an equilibrium between the continuing polyphonic tradition of the North and the *concertato* (concerted) style adopted in Italy. His cantatas are deepened by this fusion, and abound with colorful admixtures of solo passages, duets, and ensemble sections manipulated to secure the most expressive rendition of the text. Unlike Schütz, whose cantatas, though accompanied by harpsichord and string bass, were essentially pure vocal music, the greater part of the other and later German composers of the North, themselves largely organists, encouraged mixed ensemble participation. Choral bodies now alternated with the solo singers; the strings sounded *ritornelli* (refrains) between the verses of the texts, provided introductory and closing sections, and even claimed a growing *obbligato* role in the vocal portions themselves. The expansion of the form is clearly noticeable in Tunder, who inaugurates the chorale cantata, using in this instance the melody Bach was to set again in his Cantata Number 140; in Weckmann, whose rich instrumental settings often call for six string parts (a practice that incidentally harks back to the earlier *motet*); and in Buxtehude, whose antiphonal, instrumental-vocal exchanges, trio sonata borrowings and fluent vocal writing suggest additional Italian influences at work.

But whatever the stylistic differences, whether one hears the compelling plea of the publican in *Pharisäer und Zöllner* of Schütz, "Lord be merciful to me a sinner," or the exultant sounds of Christoph Bernhard's "Alleluia," from *Fuerchtet euch nicht*, the fundamental spiritual accord of all this music is unmistakable; but its the prevailing pathos is redeemed by an equally eloquent and fervent faith. Even those addicted to the violent gestures and extravagant sonorities of Romantic music cannot fail to be moved by works whose simplicity is but seeming; for with the meagre apparatus of a few human voices and accompanying instruments, these composers effectively pose the

eternal problem of existence for which modern times has as yet no answer better than those available during the seventeenth century.

Space suffices for but a fraction of what is called for by this auspicious disc publication, but justice demands at the minimum a few words in appreciation of the performers. Some measure of their lofty standards may be grasped by the fact that the two leading violinists of Denmark — musicians who are credited with the superior recorded versions of competitive works by Bach, Buxtehude, and Corelli — do not deem it unworthy of their eminent position to perform the modest obbligato string parts in the Bernhard, Buxtehude, and Lübeck cantatas. One need hardly add that their musicianship is of the highest, particularly notable as to purity of intonation, sensitive phrasing and immaculate ensemble. Of the singers, few have as yet achieved widespread renown with the possible exception of Elsa Sigfuss and Holger Nørgaard who shared honors with Aksel Schiøtz in the superb Buxtehude cantata *Aperite mihi portas justitiae* (G-Z292; V-12-0533) likewise made under the direction of Mogens Wöldike. For those who have not yet heard these singers, it can only be said that their art is vastly different from that prevailing in this country. Not only are the voices of amazing purity, they are trained to incredible flexibility and are projected with hardly a trace of effort. Here are no intruding personal stylizations to mar the ensemble. Nor is expressiveness lacking: these self-effacing artists modestly create the impression that the beauty which assails the senses arises solely from the music itself. They become as it were, instruments which illuminate the composer's mind. At this same high artistic level is the chorus of boys' voices, a most remarkable group singing with tonal opulence and perfect discipline. In all honesty it can be said that if a group better equipped by nature and training to render these works exists at all it has yet to make its appearance on records.

It is a pleasing task to acknowledge that the engineering quality of these discs is equal to the musical. The voices were properly placed forward, but only by a shade. The result is perfect balance: the accompanying instruments are never obscured, the harpsichord smoothly propels the music forward without any pounding accents, the diction emerges as if intimate conversation were being conducted. And all this will give your living room the warm glow of a spacious and resonant chamber.

I hesitate to say more, much as this is warranted, lest my remarks be taken as mere advertising copy. This I can say sincerely is not the case. *The Gramophone Shop* may well be proud of this achievement, particularly since it comes at a time when most of the efforts of recording companies are directed towards endless duplications of the existing literature. So I will content myself with commending *Baroque Cantatas* to every record buyer, certain of his lasting satisfaction, provided only he be truly sensible to great musical experiences.

HARVEY J. OLNICK

Hindemith: Symphonic Metamorphosis on Themes of Carl Maria von Weber (5 sides) & Dvořák: Slavonic Dance No. 15 in C major, Op. 27, No. 1 (1 side). Cleveland Orchestra conducted by George Szell. Three 12" records in set CMM-855; price complete with album \$4.15. (Also, CLP-ML4177; \$4.85. With, **Hindemith: Nobilissima Visione.**)

The imposing title, "Symphonic Metamorphosis on Themes of Carl Maria von Weber" is merely a mask, behind which lurks some of the most delightfully satirical music to be heard on records. Hindemith has taken several rather trivial themes of Weber, practically unknown in their original forms, and arranged them as a suite, the sections of which are: Allegro; Scherzo (Turandot); Andantino; March. Despite the many ingenious formal devices apparent in the Metamorphosis, the listener's attention is likely to be held by the infectious rhythms, colorful orchestration and satirical treatment of the Weber themes. The Scherzo, actually a series of variations on an oriental theme, concludes with a boisterous jazz fugue. In short, this is music which is both significant and diverting.

Szell leads the Cleveland Orchestra in a vigorous performance, nicely balanced and clear. Although the 78 RPM set is quite satisfactory, the LP recording is more successful. The recent Columbia LPs have been superlative in quality and usually surpass the 78 RPM versions in matters of tone, range and surfaces.

Messiaen: Trois Petites Liturgies de la Présence Divine. Women's Chorus and Paris Conservatory Orchestra conducted by Roger Desormière. Five 12" imported records Nos. PAT-PDT190/4 (last side blank); price, \$12.48. (Manual only).

One of the most controversial figures of modern French music is Olivier Messiaen (born, 1908), a pupil of Paul Dukas and Marcel Dupré. His works are mostly motivated by a religious mysticism which, musically, stems from impressionism, and to a lesser degree, from some of the more modern techniques of composition. The "Trois Petites Liturgies de la Présence Divine" was first performed in 1944, and has recently been performed in concerts of the New York Philharmonic-Symphony Orchestra. The work is scored for an unusual combination which includes a women's chorus, strings, piano, celesta and Ondes Martinots — the last, an electronic instrument somewhat similar to the theremin.

The present performance, under the direction of Roger Desormière, is excellent and the French Pathé recording, good.

We are also able to supply a limited quantity of the following recordings of Messiaen piano music, played by Yvonne Loriod: Three Preludes — Les sons impalpables du rêve; La Colombe; Le nombre léger (PAT-PDT132, \$2.62) and Two Excerpts from "Vingt regards de l'Enfant-Jésus" (PAT-PDT170; \$2.62).

Mozart: Duo No. 1 in G major, K. 423 for Violin and Viola. Szymon Goldberg (violin) and Frederick Riddle (viola). Two 12" imported records Nos. P-R20576/7; \$4.20. (Manual only).

With the utmost economy of means, Mozart created in his Duos for Violin and Viola, the perfect classical development of the Bach solo Violin Sonatas and Partitas. The first of the series, recorded here, is almost perfect chamber music — intimate, warm and yet not lacking in strength. The performance by Goldberg and Riddle is splendid, both technically and interpretively, while Parlophone's recording is bright, clear and resonant. Highly recommended.

Puccini: Madama Butterfly — Complete recording. Soloists, Chorus and Orchestra of the Metropolitan Opera Association conducted by Max Rudolf. Sixteen 12" records in set CMM-MOP 30; price complete with two albums \$22.79. (Also, three 12" LP records in manual set CLP-SL4 — automatic, CLP-SL104 — price, \$14.55).

Cast

Madama Butterfly	Eleanor Steber (s)
B. F. Pinkerton	Richard Tucker (t)
Sharpless	Giuseppe Valdengo (b)
Suzuki	Jean Madeira (ms)
Goro	Alessio de Paolis (t)
Yamadori	George Cehanovsky (b)
The Bonze	Melchiorre Luise (bs)
Kate Pinkerton	Thelma Votipka (ms)
Imperial Commissioner	John Baker (bs)

No other opera has endeared itself to so many people as has Puccini's "Madama Butterfly". And while it might easily be argued that Puccini had composed greater music in some of his other works, it would be futile to deny the tenderness with which he has handled this tragic heroine. He was particularly fond of this opera and defended it against the audience at the first performance, who considered the work a fiasco. That historic presentation took place in Milan in 1904. Three months later, with only the slightest revisions, "Butterfly" was produced again, with the highest praise from both audience and critics.

In general, it can be said that this is a good performance. For while individual portions have been better performed by other artists, this set offers such a splendid feeling of dramatic unity, particularly in the LP version, that minor vocal limitations assume a secondary place. All of the principals are well known to Met audiences, and offer convincing portrayals of their individual roles. The Metropolitan Opera orchestra sounds particularly fine in this set.

The 78 RPM version has a few rather noisy surfaces, but has been beautifully recorded. However, the LP set is a complete success from every point of view. The sound is clear, balanced and high in fidelity. This set should find wide acceptance, particularly since the older recording with Gigli (VDM-700/701) has recently been discontinued, after being "out of production" for some years.

Puccini: Tosca — Recondita armonia & E lucevan le stelle. Giacomo Lauri-Volpi (tenor) with Orchestra of the Opera House, Rome, conducted by Luigi Ricci. 12" imported record No. G-DB6389; \$2.62.

Two familiar arias from Puccini's "Tosca" convincingly performed by the veteran tenor, Giacomo Lauri-Volpi, and stunningly recorded by HMV.

Roman: Sinfonia No. 16 in D major & Sinfonia No. 20 in E minor. Danish State Broadcasting Chamber Orchestra conducted by Mogens Wöldike. Two 12" imported records Nos. C-LDX8/9; price, \$5.24. (Manual only).

Johan Helmich Roman (1694-1758), frequently referred to as "The father of Swedish music", studied in London for a time under Ariosti and Pepusch — the latter being best known for his arrangement of John Gay's "The Beggar's Opera". Despite travels in Italy, France and England, however, Roman spent most of his life in various musical capacities in Sweden. Today, his numerous compositions are seldom performed, having been overshadowed by the works of his more famous contemporaries. The two symphonies recorded here are quite beautiful, if not very profound works. Nevertheless, both are welcome additions to records.

Once again Mogens Wöldike offers proof of his superlative musicianship. Both performances exhibit the finest taste and care, and the recording which was made in Denmark, is perfect.

Schubert: Symphony No. 9 in C major ("The Great") (13 sides). Concertgebouw Orchestra of Amsterdam conducted by Willem Mengelberg. & **Beethoven: Deutsche Tanze No. 12** (1 side). Berlin Philharmonic Orchestra conducted by Erich Kleiber. Seven 12" records in set CT-EGL8039; price complete with album \$10.48. (Automatic only) (Also, CTLP-P8040; \$4.85.)

Mengelberg presents a recording of the Schubert Ninth Symphony (sometimes known as No. 7) which has some exciting climaxes and is generally well molded, but there is also something a little hard about it. Bruno Walter's version (CMM-679; CLP-ML4093) tends to be a little loose in places, but has a greater degree of warmth. The choice will depend on the individual. The present recording is still remarkably fine, although there is a slight technical defect in side 6 (also apparent on the LP) which results in a very slight, momentary rise in pitch.

On the final side of the shellac pressings, there is a performance of Beethoven's German Dance No. 12 (Grove's No. 140). This is the only available recording.

Strauss: Der Rosenkavalier (Act 2) — Presentation of the Rose. Elisabeth Schwarzkopf (soprano) and Irmgard Seefried (soprano), with Vienna Philharmonic Orchestra (3 sides) & **Act 2 — Finale.** Ludwig Weber (bass) and Dagbar Hermann (contralto), with Vienna Philharmonic Orchestra conducted by Otto Ackermann (3 sides). Three 12" imported records Nos. C-LX1225/7 (automatic, C-LX8693/5); price, \$7.86.

The two scenes presented here offer excellent examples of the serious and comic aspects of the opera. Schwarzkopf and Seefried are completely convincing as the two shy, embarrassed lovers. Indeed, from both a technical and interpretive point of view they equal the marvelous version by Elisabeth Schumann and Maria Olczewska (included in the abridged recording, VDM-196—now discontinued). As Baron Ochs, Ludwig Weber is a little less lecherous than Richard Mayr, but his reading is not without a good deal of humor. In addition, his voice is somewhat more flexible than Mayr's was at the time he made his earlier recording. Dagmar Hermann's voice is a little shaky, but she handles the part of Annina well. The first scene begins with Sophie's exclamation, "Herr Gott in Himmell!" and continues through to the end of the duet; the Baron's scene begins with the phrase, "Da lieg' ich" and continues to the end of the act including material omitted in most performances. Both the orchestral performance and recording are excellent. Highly recommended.

Sullivan: H. M. S. Pinafore — Complete recording. The D'Oyly Carte Opera Company with the New Promenade Orchestra conducted by Isidore Godfrey. Sixteen 12" imported records in set LON-LA121; price complete with libretto and two albums \$35.70. (Automatic only) (Also, LONLP-LLP71/2; \$11.90).

Sullivan: Pirates of Penzance — Complete recording. The D'Oyly Carte Opera Company with the New Promenade Orchestra conducted by Isidore Godfrey. Eleven 12" imported records in set LON-LA120; price complete with libretto and album \$24.15. (Also, LONLP-LLP 80/1; \$11.90).

These sets, originally reviewed from the LP pressings in the November, 1949 issue of the RECORD SUPPLEMENT, are now available at 78 RPM. It might be added that the 78 RPM versions are considerably better than their LP counterparts.

Villa Lobos: Choros No. 10 (Rasga o Coracao), for Chorus and Orchestra. Los Angeles Oratorio Society and Janssen Symphony Orchestra conducted by Werner Janssen. Two 12" records in set CC-EBL8042; price complete with album \$3.94. (Automatic only) (Also, CCLP-L8043; \$3.85. With, *Bachianas Brasileiras No. 2 — Two Excerpts*).

Villa Lobos' "Choros No. 10" was completed in Rio de Janeiro in 1926. Despite its three sections, the work appears as one continuous movement with a chorus chanting the words of the Brazilian popular song, "Rasga o Coracao" in the final section. Villa Lobos' amazingly rich instrumentation

and complex rhythms are evident throughout this score.

Most of the complexities of this music have been well handled by Janssen. Few of the words of the chorus come through, but this is hardly the exclusive failing of this particular music or performance. The two works, included on the other side of the LP version (available on 78 RPM, CC-89-80151; \$1.31), are, "Toccata: Little Train of the Caipira" and "Aria: On a Song of our Country". Both are slight, attractive pieces. The recording is quite satisfactory in either the LP and 78 RPM versions.

Italian Songs of the Renaissance and Baroque. Gabriella Gatti (soprano) and George Malcolm (harpsichord). Four 12" imported records in Gramophone Shop Celebrities set GSC-7; price complete with deluxe album and booklet containing Italian texts and English translations, \$11.00.

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Ecco di dolci raggi
L'Incoronazione di Poppea — Sento un certo non so che

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Toglietemi la vita ancor
Il Trionfo dell' onore — Aria di Rosina

Antonio Vivaldi (c. 1675-1734):

Ingrata Lidia — Cantata

With each new release, the library of recordings issued on the Gramophone Shop Celebrities label broadens the scope of significant recorded music. Reaching into unexplored corners this enterprising shop has come forth with a series of albums which include music composed between the 13th and 20th centuries. Each set has been performed either by artists who are already supreme in their field, as in the case of Maggie Teyte, or by artists, who, though young in reputation, have demonstrated remarkable musicianship and technique, as in the case of Lorri Lail.

A more than fitting continuation of this series is the release of the present set of "Italian Songs of the Renaissance and Baroque", interpreted with consummate skill and taste by the young Italian soprano, Gabriella Gatti. Although Miss Gatti has not as yet appeared in this country, her recordings for His Master's Voice are well known to collectors. She is the soprano soloist in Cetra's recording of Haydn's "The Seasons" and has made several notable single operatic discs which are prized by lovers of fine singing.

But despite her success in the operatic field, it is as an interpreter of the early Italian songs

and arias that Gabriella Gatti displays the qualities for which she is most esteemed. Here she presents an infallible vocal technique coupled with an amazing sensitivity to both the formal and emotional demands of music of this period.

It may be said that this set of early Italian songs effectively traces the development of solo vocal music. For while this type did not actually emerge as an important art form until the sixteenth century, it had appeared earlier in the songs of the troubadours and in the *laudi*. The latter was a type of spiritual song which developed in the 13th century. Written in popular Italian, its design was essentially simple and the accompaniment, harmonic rather than polyphonic. Of the two included in the present set, "De la crudel morte de Cristo" is a deeply moving commentary on the death of Christ, while "Gloria in cielo" celebrates the birth of Christ with great enthusiasm.

But beautiful as many of the *laudi* are, the main musical trends remained essentially polyphonic up to the middle of the sixteenth century. The Renaissance, with its interest of the culture of ancient Greece, its shift of emphasis from the individual as a member of the church to the individual as a

member of a diversified, humanistic society, and its awakening of scientific inquiry had effected most of the arts by the beginning of the fourteenth century. Literature, painting, sculpture and architecture sought after the formal perfection to be found in classic Greece. The renaissance of music however, posed something of a problem, for while there were many descriptions of the instruments of Greece, and some vague suggestions as to what the music was like, there existed less than ten examples of this music, and these were only in fragmentary form.

And so, it was with a magnificent daring that a group of artists, poets and musicians, known as the *camerata*, met in Florence in the 1580's to attempt to recreate what they believed to be a reasonable replica of the music of antiquity. While many of the "new" features which they advocated had been developing quietly for some time, it is significant that it was the efforts of this group which popularized the *Nuove musiche*. In general, they sought to destroy the old polyphonic forms and replace them with those which were more directly emotional and which were simple and clear enough to allow the words to be understood. The effects of this trend resulted in the preponderance of harmonic over polyphonic accompaniment and the creation of the opera, the oratorio and the accompanied solo song — forms which have remained constantly popular down to the present day.

If the first composers who attempted these forms were not of great significance, it was not long before many appeared. Probably the most important of these was Claudio Monteverdi, who bridged the transition between polyphony and harmony. He infused the new opera with a quality of dramatic greatness and truth which has seldom been equalled since then. His ability to convey accurate, subtle individual feelings from the most passionate to the tenderest has been compared with that of his contemporary, Shakespeare. Certainly the desolate loneliness of the deserted but faithful wife has never been better expressed than in Penelope's Aria from "Il Ritorno di Ulisse in Patria". Nor have the rather impetuous, yet shy advances of a young lover been more subtly expressed than in "Sento un certo non so che".

Of almost equal importance, though not nearly as well known, is Giacomo Carissimi who is credited with the fullest development of the Latin oratorio and the cultivation of the chamber cantata for solo voice. His treatment of the recitative possessed a fine degree of melodic imagery, shaped with profound skill. In addition, he composed many laments, a type of vocal solo popular at that time. One of the most beautiful of these is "Piangete, ohime, piangete", included here.

The operas of Monteverdi had been built upon a highly flexible and varied form of the recitative. But with the construction of the first public opera house in 1637, opera became as much the property of the people as it had been of the aristocracy. There emerged from this, a demand for more melodic sections, which was answered by the development of the first arias. Among the com-

posers who satisfied this demand was Marc' Antonio Cesti, who, though not as significant as Monteverdi or Carissimi, created some of the most popular and beautiful operas of his day. His efforts were furthered by Alessandro Scarlatti who brought the aria into full prominence not only by the fine quality that marked so many of his, but to some extent, by the sheer number of them. Two wonderful Scarlatti arias are included in the present set. The first, "Toglietemi la vita ancor" is poignant and deeply moving, while the second, Rosina's Aria from "Il Trionfo dell' onore" is one of the most delightful bits of musical humor.

With Antonio Vivaldi, the German influence which had been almost entirely absent from Italian music for some time, returns. Contemporary with Bach and Handel, Vivaldi adopted many of the same forms and developed them along somewhat similar lines, although Vivaldi's music seldom reaches the emotional depths nor the complexity of style to be found in the works of the northern composers. His popularity as a composer for the violin has completely obscured his genius in the vocal field. The recent first recording by Vox-Polydor of his "Gloria" proved to be of the greatest interest. Prior to this, none of Vivaldi's choral works were represented on records. The present recording of the cantata, "Ingrata Lidia" marks the first appearance on records of any of the music for solo voice as well. One hearing of this work is sufficient to convince one of its beauties.

To return to Gabriella Gatti, it should be mentioned that she has devoted more than a usual amount of time to the study of the early music of Italy. Her scholarship reveals itself in the care with which she molds each phrase and colors it with an emotion which never goes beyond the demands of the period. This is undoubtedly the finest point in which Miss Gatti's musical intelligence shows itself. The liberation of the solo voice in the seventeenth century brought with it a consciousness of vocal line as well as a consciousness of individual emotion, and the ability to weld these two rather divergent elements into one is one of Gabriella Gatti's great gifts. The harpsichord accompaniments of George Malcolm are exceptional for their clarity, balance and subtlety in underlining the emotion of the music.

The recordings were made in England by His Master's Voice. Little need be added, for the reputation of this company is supreme in the field of commercial recording. The tonal qualities of both voice and harpsichord come through with a realism and beauty which is unequalled, while the surfaces are smoother than one might possibly hope. The records are enclosed in an attractively bound deluxe album and the excellent booklet which is enclosed provides both the original Italian texts and their English translations, as well as very valuable source material.

If there must be one criticism in this maze of superlatives, it is that Gabriella Gatti has not appeared in the United States as yet. This is a set which belongs on the record shelf of every music lover worthy of the name.

Vitali: Ciaccona (Arr. Respighi). Gioconda de Vito (violin) and Philharmonia Orchestra conducted by Alberto Erede. Two 12" imported records Nos. G-DB6936/7; price, \$5.24. (Manual only).

Tommasso Antonio Vitali (c. 1665-7) was a composer and violinist of great note whose reputation today is dependent upon the chaconne recorded here. In its original form the work was composed for violin solo and figured bass. In 1909, Ottorino Respighi arranged it for violin, organ and strings. Although the arrangement is more than an orchestration of the indications of the figured bass, it preserves the seventeenth century characteristics remarkably well. It is a work of great beauty which begins simply but develops into surprising proportions before it is concluded.

Gioconda de Vito, a violinist of exceptional technical facility and sensitive musicianship, performs this work with strength and feeling. The violin tone is big and full, both sensuous and sharp, yet never glibly sentimental. Both accompaniment and recording are very fine.

Vivaldi: Gloria Mass. Silvana Zanoli (soprano), Adalgisa Giordano (mezzo-soprano), Chorus of the Choral Academy, Lecco, and Orchestra of the Teatro Nuovo, Rome, conducted by Arrigo Pedrollo. 12" LP record No. VOX-PLP6610; price, \$5.95. (Not released at 78 RPM).

What is here referred to as the "Gloria Mass", is actually only one of the five sections of the complete Catholic mass. Considering the length of this particular section, a complete work would have been of proportions comparable to the Bach B minor Mass. While there are some obvious resemblances to the Bachian style in this work, there are many differences. The contrapuntal web is less complex, tending to place the emphasis on one particular voice, rather than on all the voices. This stress, of melody, characteristic of Italian music, is accompanied by a simpler emotional scope. There is not the tremendous sublimity of the Bach work. Vivaldi's "Gloria" is dramatic and melodic, a truly fascinating work which is certainly a welcome addition to records.

For the most part, the performance is first rate. The soloists occasionally exhibit minor weaknesses, but this is slight criticism of a performance of such spirit and pace as the present one. Despite a little thinness in the bass, the recording is quite satisfactory.

Wagner: Die Götterdämmerung — Siegfried's Rhine Journey (3 sides) & Die Walküre — Ride of the Valkyries (1 side). Vienna Philharmonic Orchestra conducted by Wilhelm Furtwängler. Two 12" imported records Nos. G-DB6949/50; price, \$5.24. (Manual only).

This recording represents Furtwängler at his best, which is not too far from saying that it is also Wagner at his best. The horn call, in the middle

section, has a very authentic quality. Indeed, the orchestral playing is magnificent throughout. As an interpretation, the present version competes successfully with that of Toscanini (VDM-853). The recording, however, is much superior — full, resonant, clear and warm.

Wagner: Die Walküre — Act II, Scene IV, Todesverkündigung. Kirsten Flagstad (soprano), and Set Svanholm (tenor) with Philharmonia Orchestra conducted by Karl Böhm. Two 12" imported records Nos. G-DB6962/3; price, \$5.24. (Manual only).

This is a complete version of the fourth scene from Act II of Wagner's "Die Walküre", beginning with the ominous orchestral interlude which leads up to Brünnhilde's opening line, "Siegmund! Sieh' auf mich!". After the splendid Flagstad records released last year, it seemed doubtful if these discs could equal them. But they manage to do exactly that. The beauty of Flagstad's voice seems to increase as time goes on, while her interpretations gain in warmth. Set Svanholm is surprisingly fine in his portrayal of Siegmund. Added to this is Karl Böhm's masterful conducting and the splendid playing of the Philharmonia Orchestra as well as one of HMV's finest recording jobs. The results are one of the finest Wagnerian recordings in some time.

Weber: Der Frieschütz — Einst träumte meiner sel'gen Base (Recit.) & Trübe Augen, Liebchen, taugen (Aria). Hilde Güden (soprano) with Orchestra of German Opera House, Berlin. 12" imported record No. DG-68066; price, \$2.62.

Hilde Güden, a star of the Vienna Opera, offers a fine version of Annchen's recitative and aria from the third act of "Der Frieschütz". While the Erna Sack recording (CT-77-80035) has a certain vocal brilliance, it lacks the warmth and feeling which Miss Güden offers. The recording, made in Germany during the war, is excellent.

BOOKS

Men and Women Who Make Music. By David Ewen. Merlin Press, New York. 1949. Price, \$3.00.

"Men and Women Who Make Music" was originally published in 1939 and then revised in 1945. The present edition has been somewhat expanded and brought up to date. David Ewen presents informative, enjoyable biographical accounts of twenty-six virtuosos, most of whom are at the height of their popularity. Among those represented are, Flagstad, Traubel, Pinza, Anderson, Horowitz, Rubinstein, Kreisler, Heifetz, Casals and Larry Adler. While Ewen's style of writing is essentially popular, he includes reasonably clear critical appraisals of the various artists. A book for the layman.

COLLECTIONS

Rosita Renard — Carnegie Hall Recital — January 19, 1949. Rosita Renard (piano). Two 12" LP records in set ROSITA RENARD; price complete with album and booklet \$10.70.

Contents

Bach: Partita No. 1 in B flat major.

Mozart: Sonata No. 8 in A minor, K. 310 & Rondo in D major, K. 485.

Mendelssohn: Variations sérieuses in D minor, Op. 54 & Prelude in B flat major, Op. 104, No. 1.

Chopin: Etudes No. 2 in A minor, Op. 10, No. 2; No. 3 in E major, Op. 10, No. 3; No. 4 in C sharp minor, Op. 10, No. 4; No. 11 in E flat major, Op. 10, No. 11; No. 14 in F minor, Op. 25, No. 2 ("Les Abeilles"); No. 15 in F major, Op. 25, No. 3; No. 16 in A minor, Op. 25, No. 4; No. 17 in E minor, Op. 25, No. 5; No. 20 in D flat major, Op. 25, No. 8 & Mazurkas No. 21 in C sharp minor, Op. 30, No. 4; No. 38 in F sharp minor, Op. 39, No. 3.

Ravel: Valses nobles et sentimentales.

Debussy: Danse (Tarantelle styrienne).

This set is issued by the Society of the Friends of Music, Bogotá, Colombia, as a tribute to the memory of Rosita Renard who died on May 24, 1949. The recordings were made at her last Carnegie Hall recital and are distributed in this country exclusively by THE GRAMOPHONE SHOP.

Rosita Renard's career, as far as New York is concerned, was rather fantastic. She made her New York debut in 1917 at the age of 23. Almost over night, she became celebrated as one of the finest talents in many years. A successful concert tour was planned and carried through, which included appearances with the New York Philharmonic-Symphony and Boston Symphony Orchestras. After a brief time, however, she returned to Germany where she had spent her student days, and did not appear here again until 1927 when she scored another triumph. This time she was soon called back to her native Chile, to aid in the organization of a National Conservatory. There followed what appeared to be a period of almost complete retirement. It was not until 1945, when Erich Kleiber was conducting in Chile and in need of a piano soloist that Miss Renard returned to the concert stage. Despite her overwhelming success on this occasion and others which followed, she did not appear in New York again until last year. This appearance brought the critics to their feet. So enthusiastic were they that an intensive concert tour was planned. Miss Renard had returned to Santiago to spend the summer when she was stricken with encephalitis.

In reading the reviews of her last concert, one is struck by the constantly recurring question, "Why has Rosita Renard not appeared here since 1927?". It is certainly not an easily answered question, for these records reveal that she is a pianist of tremendous technical and interpretive resources. Each of her performances is marked by a devotional respect for the composer's intentions. Thus, the Bach Partita is clearly defined and beautifully phrased, the Mozart is perfectly etched, yet warm, while the impressionistic works glow with qualities which bring to mind Gieseking. Perhaps the most noteworthy thing about Rosita Renard's playing was the subtlety which marked each performance. Despite the possession of phenomenal technical equipment, she had an even more unusual musical intelligence which could rise to the "grand manner" when such was demanded, or infuse a phrase with new meaning by means of the slightest nuance.

The recording, which was made during the actual Carnegie Hall performance, is remarkably fine. If a wrong note creeps in once in a while, it is more than compensated for by the freshness of the performance — a freshness sometimes lacking in performances which have been recorded several times to achieve note for note accuracy. There are very few extraneous noises from the hall, and the brief applause after each work is inoffensive. For the most part, the piano tone would be considered exceptional in a commercially conceived recording. Highly recommended, not only to Miss Renard's admirers, but also to those who would hear performances of such warmth as is seldom encountered these days.

I Can Hear it Now . . . , Vol. 2. Narrated by Edward R. Murrow. Five 12" records in set CMM-881; price complete with album \$7.25. (Also, CLP-ML4261; \$4.85).

A companion volume to Columbia's highly successful "I Can Hear It Now . . ." is now available, covering the years 1945-1949. Among the famous personalities whose voices are included are: Churchill, Truman, Dewey, Eisenhower, Marshall, Baruch, Barkley, Tito, Vishinsky, Lilienthal and Masaryk. Interesting sidelights included are: Babe Ruth says goodbye; LaGuardia reads the funnies; Truman imitates H. V. Kaltenborn; The birth of Israel; Petrillo testifies; The Nürnberg trials.

Prelude to Pearl Harbor. Kent Stevenson (narrator). Written and Produced by Dick O'Connor. Sixteen 12" imported records in set LON-LA 122; price complete with two albums \$35.70. (Automatic only).

This set, reviewed from the LP pressings is now available at 78 RPM. The recording is infinitely superior to the LP version.

RECENT SINGLES — IMPORTED AND DOMESTIC

Bach: Ein' feste Burg ist unser Gott; Allein Gott in der Höhl; In dulci júbilo. Hans Vollenweider (organ). 10" imported record No. G-JK30; \$2.00.

Brahms: Die Botschaft, Op. 47, No. 1 & Immer leiser wird mein Schlummer, Op. 105, No. 2. Ria Ginster (soprano) and Paul Baumgartner (piano). 10" imported record No. G-DA6017; \$2.00.

Cahuzac: Cantilène for Clarinet and Piano & Jean-jean: Arabesques. Louis Cahuzac (clarinet) and Folmer Jensen (piano). 12" imported record No. C-LDX6; \$2.62.

Grainger: Handel in the Strand & Vaughan Williams: Fantasia on Greensleeves. Boyd Neel String Orchestra conducted by Boyd Neel. 12" imported record No. LON-T5229; \$2.10. (Formerly available as ED-K1216).

Handel: Weihnacht & Göhler: Es kam die gnadenvolle Nacht. Ria Ginster (soprano) and Karl Matthaei (organ). 10" imported record No. G-DA6021; \$2.00.

Kilpinen: When the Cuckoo Calls & Finnish Folk Song: The Garden of Happiness. Aulikki Rautawaara (soprano, in Finnish) with Berlin Philharmonic Orchestra conducted by Hans Schmidt-Isserstedt. 10" record No. CT-77-80155; \$1.05.

Schubert: Ich hört' ein Bächlein rauschen & Schubert: Die Forelle. Ria Ginster (soprano) and Paul Baumgartner (piano). 10" imported record No. G-DA6010; \$2.00.

Schubert: Schwanengesang — Der Atlas & Das Fischermädchen. Heinrich Schlusnus (baritone) and Sebastian Peschko (piano). 10" imported record No. LON-R10123; \$1.05.

Schumann: An den Sonnenschein, Op. 36, No. 4 & Brahms: Wiegenlied. Ria Ginster (soprano) and Paul Baumgartner (piano). 10" imported record No. G-DA6011; \$2.00.

Sibelius: The Diamond on the March Snow & Sigh, Sedges, Sigh. Aulikki Rautawaara (soprano, in Swedish) with Berlin Philharmonic Orchestra conducted by Hans Schmidt-Isserstedt. 10" record No. CT-77-80154; \$1.05.

Tosti: A'vucchella & La mia canzone. Giuseppe Valdengo (baritone) with New Promenade Orchestra conducted by Alberto Erede. 10" imported record No. LON-R10126; \$1.05.

Turina: Rapsodia Sinfonica. Moura Lympny (piano) and Philharmonia Orchestra conducted by Walter Susskind. 12" imported record No. G-C3913; \$2.00.

Wagner: Das Rheingold — Prelude & Die Walküre — Ride of the Valkyries. Philharmonia Orchestra conducted by Sir Malcolm Sargent. 12" imported record No. C-DX1607; \$2.10.

OPERATIC SINGLES— IMPORTED AND DOMESTIC

Bizet: Carmen — La fleur que tu m'avais jetée (Flower Song) & Gounod: Faust — Cavatine — Salut! demoura. Eugene Conley (tenor) with New Symphony Orchestra conducted by Alberto Erede. 12" imported record No. LON-T5261; \$2.10. (Also in LONLP-LLP26; \$5.95).

Donizetti: L'Elisir d'Amore — Una furtiva lagrima & Verdi: La Traviata — De' miei bollenti spiriti. Dusan Georgevic (tenor) with L'Orchestra de la Suisse Romande conducted by Alberto Erede. 12" imported record No. LON-T5263; \$2.10. (Also in LONLP-LPS79; \$4.95).

Giordano: Andrea Chenier — Nemico della patria? & Ponchielli: La Gioconda — Pescator, affonda l'esca. Gianpiero Malaspina (baritone) with London Symphony Orchestra conducted by Walter Goehr. 12" imported record No. C-DX 1589; \$2.10.

Gounod: Faust — Avant de quitter ces lieux & Thomas: Hamlet — O vin dissipe la tristesse. Giuseppe Valdengo (baritone, in Italian) with New Symphony Orchestra conducted by Alberto Erede. 12" imported record No. LON-T5257; \$2.10.

Leoncavallo: Pagliacci — Prologue — Si puo. Giuseppe Valdengo (baritone) with New Symphony Orchestra conducted by Alberto Erede. 12" imported record No. LON-T5255; \$2.10.

Mendelssohn: Son and Stranger, Op. 89 — Overture. Bournemouth Municipal Orchestra conducted by Rudolf Schwartz. 12" imported record No. G-C3899; \$2.00.

Massenet: Le Roi de Lahore — Promesse de mon avenir & Donizetti: La Favorita — Leonore! Ei del suo cor la brama & A tanto amor. Paolo Silveri (baritone, in Italian) with Royal Opera House Orchestra, Covent Garden, conducted by Walter Goehr. 12" imported record No. C-LX1240; \$2.62.

Mozart: Don Giovanni — Deh vieni alla finestra & Le Nozze di Figaro — Se vuol ballare. Paul Schoeffler (bass-baritone) with National Symphony Orchestra conducted by Clemens Krauss. 10" imported record No. LON-R10124; \$1.05.

Puccini: La Bohème — Quando me'n vo' (Musetta's Waltz) & Tosca — Vissi d'arte. Ljuba Welitsch (soprano) with Philharmonia Orchestra conducted by Walter Susskind. 10" imported record No. C-LB82; \$2.10.

Puccini: La Bohème — Che gelida manina & Donizetti: La Favorita — Spirito gentil. Eugene Conley (tenor) with New Symphony Orchestra conducted by Royalton Kisch. 12" imported record No. LON-T5156; \$2.10. (Also in LONLP-LLP26; \$5.95).

Puccini: Gianni Schicchi — Oh! mio babbino caro & Turandot — Tu chi gel sei cinta. Elisabeth Schwarzkopf (soprano) with Vienna Philharmonic Orchestra conducted by Herbert von Karajan & Karl Böhm. 10" imported record, C-LB85; \$2.10.

Puccini: Turandot — Non piangere, liù & Flotow: Martha — M'appari tutt' amor. Eugene Conley (tenor) with New Symphony Orchestra conducted by Alberto Erede. 12" imported record No. LON-T5262; \$2.10. (Also in LONLP-LLP26; \$5.95).

Rossini: Guglielmo Tell — Resta immobile & Massenet: Herodiade — Vision fugitive. Paolo Silveri (baritone, in Italian) with London Symphony Orchestra conducted by Stanford Robinson. 12" imported record No. C-DX1585; \$2.10.

Rossini: Semiramide — Bel raggio lusinghier. Elena Nikolaidi (contralto) with Columbia Symphony Orchestra conducted by Fausto Cleva. 12" record No. C-72885; \$1.25.

Tchaikovsky: The Maid of Orleans — Farewell, forests. Eugenia Zareska (mezzo-soprano, in Russian) with London Philharmonic Orchestra conducted by Jean Martinon. 12" imported record No. LON-T5230; \$2.10. (Formerly available as ED-K2087).

Verdi: Don Carlos — Ella giammai m'amo (Recit.) & Domiro sol nel manto mio regal (Aria). Raphael Arie (bass) with L'Orchestre de la Suisse Romande, conducted by Isidore Karr. 12" imported record No. LON-T5232; \$2.10.

Verdi: Macbeth — Una macchia è qui tuttora ("Sleep-walking Scene") & Don Carlos — O don fatale. Elena Nikolaidi (contralto) with Columbia Symphony Orchestra conducted by Fausto Cleva. 12" record No. C-72884D; \$1.25.

Verdi: Rigoletto — Pari, Siamol (Monologue) & Cortigiani, vil razza dannata. Giuseppe Valdengo (baritone) with New Symphony Orchestra conducted by Alberto Erede. 12" imported record No. LON-T5256; \$2.10.

Verdi: Rigoletto — Quartet — Bella figlia dell' amore (Sung in German). Erna Berger (soprano), Margarete Klose (contralto), Marcel Wittrisch (tenor), Willi Domgraf-Fassbaender (baritone). & **Compiuto pur quanto & Si, vendetta.** (Sung in German). Erna Berger (soprano), Willi Domgraf-Fassbaender, Walter Grossmann, Walter Beck (baritones). Both with Berlin State Opera Orchestra conducted by Fritz Zweig. 12" imported record No. G-DB4414; \$2.62.

Wagner: Die Meistersinger — Wie duftet doch der Flieder (Fliedermonolog). Friedrich Schorr (baritone) with Berlin State Opera Orchestra conducted by Leo Blech. 12" imported record No. G-DB10128; \$2.62.

Wagner: Die Meistersinger—Wahn! Wahn! Überall Wahn. Friedrich Schorr (baritone) with Berlin State Opera Orchestra conducted by Leo Blech. 12" imported record No. G-DB10129; \$2.62.

Strauss: Ariadne auf Naxos — Es gibt ein Reich (Ariadne's Aria). Maria Cebotari (soprano) with Vienna Philharmonic Orchestra. 12" imported record No. G-DB6914; \$2.62.

RECENT LP RELEASES

Note: Because of space limitations, the following new LP discs could not be reviewed in this issue. To be reviewed in forthcoming issues.

Bach: Concerto No. 2 in E major. Mme. Louise Thyrión (piano) and Pro Musica Orchestra conducted by Arthur Goldschmidt. & **Concerto No. 2 in E major.** Ruggiero Ricci (violin) and Lamoureux Orchestra conducted by Eugène Bigot. 12" LP record No. VOXLP-PLP6630; \$5.95.

Beethoven: (10) Irish and Scotch Songs. Helen Traubel (soprano) with Trio Accompaniment. 10" LP record No. CLP-ML2085; \$3.85.

Beethoven: Sonata No. 21 in C major ("Waldstein"). Op. 53. Claudio Arrau (piano). 10" LP record No. CLP-ML2078; \$3.85.

Beethoven: Trio No. 2 in G major, Op. 1, No. 2. Artur Balsam (piano), Daniel Guilet (violin) and Andre Navarra ('cello). 12" LP record No. CHLP-CHC27; \$4.85.

Chopin: Sonata in B minor, Op. 58 & Nocturne in D flat major, Op. 27, No. 2 & Polonaise Fantasia, Op. 61. Jacques Abram (piano). 12" LP record No. ALLP-AL12; \$4.85.

Gershwin: Second Rhapsody; Variations on "I Got Rhythm"; Three Preludes. Oscar Levant (piano) with Morton Gould and his Orchestra. 10" LP record No. CLP-ML2073; \$3.85.

Handel: Suite No. 2 in F major & Suite No. 11 in D minor. Fernando Valenti (harpsichord). 10" LP record No. ALLP-AL23; \$3.85.

Massenet: Scènes Alsaciennes (Suite No. 7). Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. 10" LP record No. CLP-ML2074; \$3.85.

Mendelssohn: Quartet in D major, Op. 44, No. 1. Guilet String Quartet. & **Weber: Trio in G major, Op. 63.** René Leroy (flute), Janos Scholz ('cello) and Erno Balogh (piano). 12" LP record No. VOXLP-VLP6390; \$4.85.

Mendelssohn: Sonata No. 6 in D minor, Op. 65 & A Bach Recital. E. Power Biggs (organ). 10" LP record No. CLP-ML2076; \$3.85.

Miskovsky: Symphony No. 21 in F sharp minor, Op. 51. Philadelphia Orchestra conducted by Eugene Ormandy. & **Bartók: Concerto No. 3 for Piano and Orchestra.** Gyorgy Sandor (piano) with Philadelphia Orchestra — Ormandy. 12" LP record No. CLP-ML4239; \$4.85.

Mozart: Concerto No. 15 in B flat major, K. 450. Andor Foldes (piano) with Lamoureux Orchestra conducted by Eugène Bigot. 12" LP record No. VOXLP-VLP6580; \$4.85.

Mozart: Concerto No. 25 in C major, K. 503. Gaby Casadesus (piano) with Lamoureux Orchestra conducted by Eugène Bigot. 12" LP record No. VOXLP-PLP6520; \$5.85.

Mozart: Sonata No. 13 in B flat major, K. 333. Lily Dumont (piano). 12" LP record No. CHLP-CHC25; \$4.85.

Pleasure Dome. An audible anthology of modern poetry edited by its creators. Edited by Lloyd Frankenberg. Included are the poetry and voices of: T. S. Eliot, Marianne Moore, E. E. Cummings, William Carlos Williams, Ogden Nash, W. H. Auden, Dylan Thomas, Elisabeth Bishop. 12" LP record No. CLP-ML4259; \$4.85.

Lily Pons in Seven Coloratura Arias. Lily Pons (soprano) with Columbia Symphony Orchestra conducted by Andre Kostelanetz and Pietro Cimara. 10" LP record No. CLP-ML-2084; \$3.85.

Scarlatti: Twelve Sonatas. Soulima Stravinsky (piano). 12" LP record No. ALLP-AL21; \$4.85.

Schubert: Schwanengesang — Complete cycle. Ralph Herbert (baritone) and Frederic Waldman (piano). Two 10" LP records in set ALLP-AL16; \$7.70.

Schubert: Sonata No. 5 in A major, Op. 162. Fredell Lack (violin) and Leonid Hambro (piano). 10" LP record No. ALLP-AL22; \$3.85.

Rakov: Concerto for Violin and Orchestra. David Oistrakh (violin) with Russian State Symphony Orchestra conducted by I. Kondrashin. 12" LP record No. GALLERY-12001; \$4.85.

Tchaikovsky: Concerto in D major, Op. 35. Isaac Stern (violin) with Philadelphia Orchestra conducted by Alexander Hilsberg. 12" LP record No. CLP-ML4232; \$4.85.

Tchaikovsky: Variations on a Rococo Theme, Op. 33. Dimitry Markevitch ('cello) with Lamoureux Orchestra conducted by Anatole Fistoulari. & **Capriccio Italien, Op. 45.** Pro Musica Orchestra conducted by J. Kerekes. 10" LP record No. VOXLP-PLP6640; \$3.85.

Miscellaneous Popular LP Records

Anne Shelton Favorites. Anne Shelton (vocal) with Orchestras conducted by Stanley Black, Camarata, Jay Wilbur and Roy Robertson. 10" imported LP record, No. LON-LPB59; price, \$3.95.

Contents: Greensleeves; My silent love; Night and day; Where or when; A kiss in the dark; Dancing in the dark; How deep is the ocean; The very thought of you.

Cuban Rhythms. Carlos Alas del Casino Orchestra, Hermanos Castro, Conjunto Salazar Ramirez and other leading stars of the Hotel Nacional. 10" LP record, No. AL-LA11; price, \$3.85.

Contents: Dice mi gallo; No puede caminar; Toda una vida; Gozala Bailando; Son del machete; Soy cubano de verdad; Botate chrori chama; El kolorao.

Hilde Gueden Operetta Program. Hilde Gueden (soprano, in German) with New Promenade Orchestra conducted by Hans May. 10" imported LP record, No. LON-LPS47; price, \$4.95.

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